Oman, traditionally a commentary on the *CJfun Ch'iu,* is really of independent origin or origins, being made up of one or more histories which through the ages probably have suffered from interpolations, but which seems at least in part to be as old as the second century B.C. and perhaps older. A suggestion, as yet unsubstantiated, hints that it may be an historical romance.

Still another form of prose originated with the professional diviners, those whose task it was to give counsel, through their auspices, on important actions. The sort of divination which had been practiced under the Shang—by the application of fire to bones and the shell of the tortoise and the interpretation of the resulting cracks—fell into abeyance under the Chou and the very manner of performing it was forgotten. Under the Chou divination was by a variety of mediums, including the milfoil and the sixty-four hexagrams. The hexagrams, developed out of the lines which composed the simpler eight trigrams, had, like the latter, been devised early. Their traditional ascription to Wen Wang and Chou Kung possibly arose out of the attempt to give them the authority of two of the great heroes of the dynasty. The hexagrams, of six lines each, were made up of combinations of whole and broken lines, as, for example, in the following:

Brief interpretations of these, in technical and, to us, obscure language, were made, presumably as guides to the diviners. In commentaries on or appendices to the foregoing, and of later origin, something of a philosophy was elaborated, including principles of government. In them the terms *Yin* and *Yang,* eventually to loom prominently in speculative thought, and which even to-day

hold a large part in popular concepts, make what is possibly their earliest extant appearance. The *Yin* and the *Yang* seem to have been unknown under the Shang and so possibly did not enter Chinese life until sometime in the Chou. The entire collection, comprising documents of various dates, has been transmitted to us as the / *Ching,* or Classic of Change. Tradition attributes the authorship of the older portions to Wen Wang and Chou Kung, and declares that they were composed while the former of these two worthies was a political prisoner and the latter in voluntary exile. It also assigns the appendices to the pen of Confucius. All of this is more than open to question, although at least some of